

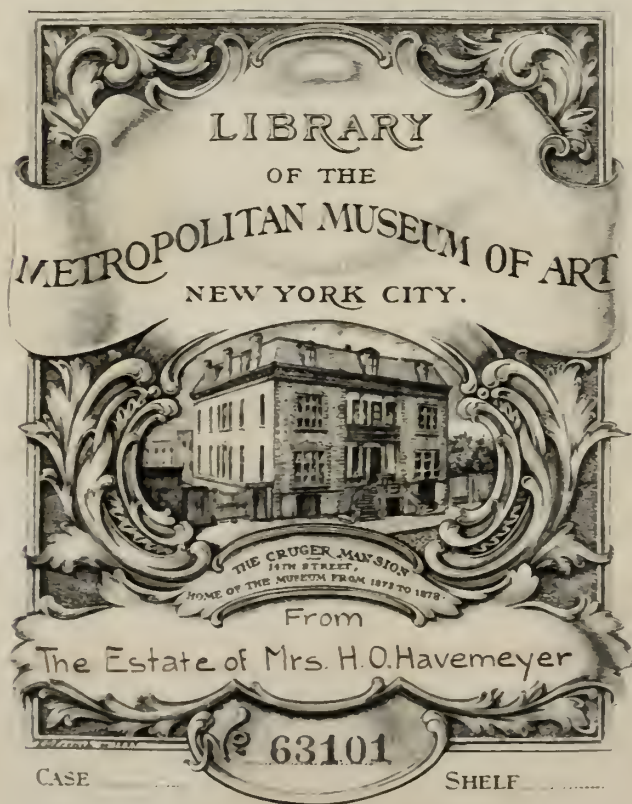
THE METROPOLITAN MUSEUM OF ART



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FREE PUBLIC EXHIBITION

From Saturday · January 29, 1927 · Until Time of Sale
Weekdays 9 a.m. to 6 p.m. · Sunday from 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Thursday Evening · February 3 at 8:15 O'clock

EXHIBITION AND SALE AT THE
American Art Galleries

Madison Avenue · 56th to 57th Street
New York City



SALES CONDUCTED BY

Mr. O. Bernet and Mr. H. H. Parke
American Art Association · Inc

MANAGERS

1927

IMPORTANT PAINTINGS BY OLD AND MODERN MASTERS

From the Estate of the Late
JAMES STILLMAN

Sold by Order of the Heirs

AND

From the Collection of the Late
C. C. STILLMAN

Sold by Direction of The
National City Bank of New York
and Dr. Ernest G. Stillman
Executors

Shearman & Sterling
Attorneys



Under Management of the
American Art Association

Incorporated

1927

Priced Catalogues

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The AMERICAN ART ASSOCIATION · INC

*Designs its Catalogues
and Directs All Details of Illustration
Text and Typography*



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*These conditions of sale cannot be altered except by the
auctioneer or by an officer of the Association*

OTTO BERNET · HIRAM H. PARKE · Auctioneer
AMERICAN ART ASSOCIATION · INC.

CATALOGUE

INTRODUCTION

THE small but superb collection of masterpieces of painting acquired by the late James Stillman and his son, the late C. C. Stillman, is to be dispersed at public sale by the American Art Association, Inc., on the evening of February 3, 1927. This assemblage of world-famous works of the great masters undoubtedly marks the *apogée* of important events in the history of art distribution in the Western World. That both Mr. James Stillman and his son displayed the extraordinary brilliance of vision and imagination that characterized their careers in the acquisition of these treasures is obvious, and no praise should be withheld from the individual collectors of America who enrich the art coffers of their country with examples of such rare aesthetic value and then generously loan them to the public. Fourteen of these paintings were exhibited at the Metropolitan Museum of Art from 1921 until their recent removal to the American Art Galleries.

The collection comprises two Rembrandts of superb quality—one a portrait of the master's son, Titus—formerly in the collection of His Grace, the Duke of Rutland; illustrated by Dr. von Bode in his complete work on Rembrandt and catalogued by Smith and Emile Michel; and *The Evangelist*, also illustrated by Dr. von Bode, previously in the collection of Mr. Thomas Emmerson and the collection of Mr. T. Humphry Ward. These works were painted in 1660 and 1663 respectively, a few years after Rembrandt was overtaken by financial troubles, in Leyden, and they sum up the triumph of the man and artist over the vagaries of fortune, as these years, together with the few following years, are distinguished by a series of noble paintings, conceived in the varying depths of mysterious shadow used by this inimitable master, to produce a summary of the actual appearance of his sitters. The shadows accentuated by the rich impasto of the high lights and the subtly executed tonalities mark them as the most important creations of naturalism in Rembrandt.

The companion portraits of Lodovico and Gian Frederico Madruzzo and the *Portrait of a Young Prince of the "Este" Family*, by Moroni, from the collection of Baron Valentino Salvadori and the Chantel of Lyon collection, are rare examples of intimate portraiture, executed in what is known as Moroni's 'gray' period—a period which places this master in the front rank of painters. From other schools of the Italian Quattrocento and Cinquecento are a superbly rendered Madonna

with the Infant Christ, by Giovanni Bellini, from the Curé collection; another by Boccaccino from the Crespi collection; and a third by Gianpietrino, rendered in a soft and luminous atmosphere with an understanding of the truth of natural form—a manifestation of the renaissance of art and learning which pervaded Europe at this era.

The Florentine renaissance is well represented by the bust-length portrait of an elderly patrician by Lorenzo di Credi, and the elegant *Halberdier* by Jacopo Pontormo; the Spanish School of Andalusia by an exceedingly fine example from the brush of Murillo—*The Madonna and Child*—executed with the gentleness of sentiment and the love of idealization of facts that reflect the dispositions of this Southern race.

The charm and elegance of the French eighteenth century are represented by portraits of beautiful women from the subtle palettes of Nattier and Carle Van Loo, both exquisitely refined colorists; and Tocqué, a most learned artist and the author of one of the finest portraits in the Louvre, that of Marie Leczynska, the wife of Louis XV.

Other works of which mention must be made are the gorgeously lit subject picture by Daumier, *Le Repos des Saltimbanques*, a composition not based on set forms of balanced arrangement but distinguished rather by irregularity and subjective thought—a great masterpiece; *L'Odalisque Sicilienne* by Corot, a vision of beauty, with some traces of classic feeling, particularly in the introduction of the temple, silhouetted against the delicate vibration of the sky; two charming examples by Le Sidaner; a luminaristic impression by Berthe Morisot; a Julian Rix, an Anton Mauve, and others of which space forbids mention.

AMERICAN ART ASSOCIATION, INC.



EVENING SESSION

Thursday February 3, 1927 at 8:15 O'Clock

Catalogue Numbers 1 to 37 Inclusive



CATALOGUE NUMBER ONE

THE SHIPYARD

By JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

JEAN BAPTISTE CAMILLE COROT

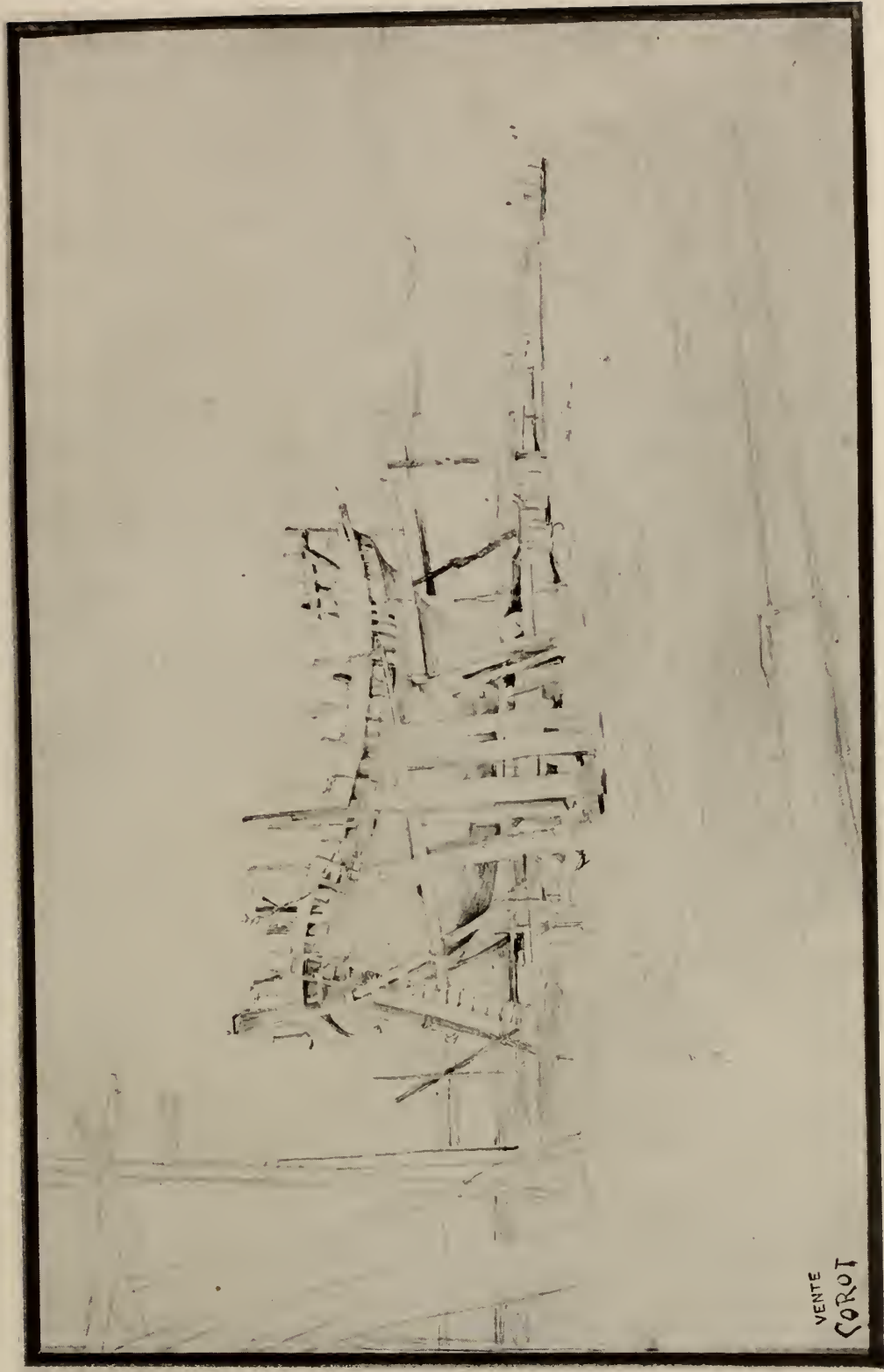
French: 1796—1875

I. *THE SHIPYARD*

The hull of a ship in dry dock, with the prospect of a watercourse in the background and two sailing vessels. To the right are minute figures fishing.

Inscribed at lower left: VENTE COROT

Pencil drawing: Height, 12½ inches; length, 16½ inches



CATALOGUE NUMBER ONE

CATALOGUE NUMBER TWO

JEUNE FEMME DANS UN PARC

By JEAN FRÉDÉRIC SCHALL

FRENCH: 1752—1835

JEAN FRÉDÉRIC SCHALL

French: 1752—1835

2. *JEUNE FEMME DANS UN PARC*

Elegantly robed figure seated upon a park bench, holding a small brown and white lap dog. She wears a shell-pink bodice, with voluminous and billowy blue and ivory-white skirt. Background of massed foliage, showing at the right the leaning trunk of a tree.

Panel: Height, 7¾ inches; width, 6 inches

From Messrs. Wildenstein, Paris



CATALOGUE NUMBER TWO

CATALOGUE NUMBER THREE

MARE AND FOAL

By G. M. FOX

BRITISH: XIX CENTURY

G. M. FOX

British: XIX Century

3. *MARE AND FOAL*

Finely modeled dark bay mare standing alert in a meadow, with her chestnut foal about to graze; at the right, a massive chestnut tree. Before a cloudy blue sky.

Signed at lower left, G. M. Fox

Panel: Height, 10 inches; length, 12 inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER THREE

CATALOGUE NUMBER FOUR

MARE AND FOAL

By G. M. FOX

BRITISH: XIX CENTURY

G. M. FOX

British: XIX Century

4. *MARE AND FOAL*

A thoroughbred bay mare with her foal standing alert upon a grassy slope, silhouetted before a fine blue-gray sky; at the right a chestnut tree. The silky coat and the modeling finely rendered.

Signed at lower left, G. M. Fox, and dated 1852

Panel: Height, 10½ inches; length, 12¼ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER FOUR

CATALOGUE NUMBER FIVE

MARE AND FOAL

By JOHN FREDERICK HERRING, SR.

BRITISH: 1795—1865

JOHN FREDERICK HERRING, SR.

British: 1795—1865

5. *MARE AND FOAL*

Realistic portrayal of a bay mare trotting over a grassy slope, with her foal cantering beside her. In the background a vista of wooded landscape enveloped in a blue haze. Under a lavender tinted sky.

Signed at lower right, J. F. HERRING, SENR, and dated 1852

Panel: Height, 10½ inches; length, 12½ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER FIVE

CATALOGUE NUMBER SIX

CHESTNUT MARE AND FOAL

By JOHN FREDERICK HERRING, SR.

BRITISH: 1795—1865

JOHN FREDERICK HERRING, SR.

British: 1795—1865

6. *CHESTNUT MARE AND FOAL*

A massively built chestnut mare with flowing mane and long tail, nuzzling her foal; in an undulating meadowland. In the background the fringe of a wood. Under a lavender tinted sky.

Signed at lower left, J. F. HERRING, SENR., and dated 1854

Panel: Height, 10¼ inches; length, 12½ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER SIX

CATALOGUE NUMBER SEVEN

MARE AND FOAL

By JOHN FREDERICK HERRING, SR.

BRITISH: 1795—1865

JOHN FREDERICK HERRING, SR.

British: 1795—1865

7. *MARE AND FOAL*

A chestnut mare with long forelock, mane and tail, with her foal, standing alert beneath her long arched neck, in a post and railed meadowland. Before a cloudy gray-blue sky.

Signed at lower left, J. F. HERRING, SENR, and dated 1854

Panel: Height, 10¼ inches; length, 12¼ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER SEVEN

CATALOGUE NUMBER EIGHT

PIEBALD MARE AND FOAL

By JOHN FREDERICK HERRING, SR.

BRITISH: 1795-1865

JOHN FREDERICK HERRING, SR.

British: 1795—1865

8. *PIEBALD MARE AND FOAL*

Realistic portrayal of a piebald mare with flowing mane and tail, standing with her colt by the entrance of a rough thatched barn built beneath the branches of an oak tree. Fine cloudy blue sky.

Signed at lower right, J. F. HERRING, SENR., and dated 1853

Panel: Height, 10 $\frac{1}{4}$ inches; length, 12 $\frac{1}{4}$ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER EIGHT

CATALOGUE NUMBER NINE

MAISONS SUR LE CANAL

By HENRI LE SIDANER

FRENCH: CONTEMPORARY

HENRI LE SIDANER

French: Contemporary

9. *MAISONS SUR LE CANAL*

An illumined impression of the façade of an old château, mirrored in the evanescent water of a slowly running stream; at the left, the massed foliage of wistaria boughs hanging over the wall to the water's edge.

Signed at lower right, LE SIDANER

Panel: Height, 10½ inches; length, 13¾ inches

From William Marchant & Company, London



CATALOGUE NUMBER NINE

CATALOGUE NUMBER TEN

PORTRAIT DE MADAME CAVÉ

By JEAN AUGUSTE DOMINIQUE INGRES

FRENCH: 1780—1867

JEAN AUGUSTE DOMINIQUE INGRES

French: 1780—1867

M 718

10. *PORTRAIT DE MADAME CAVÉ*

Finely drawn and modeled profile, the cinctured head outlined before a black ground. Delicate flesh tints.

Inscribed at lower right, INGRES à Madame Cavé

Height, 16 inches; width, 12½ inches

Reproduced in Lapauze's work on Ingres

*Exhibited at the Ingres Exposition at the Georges Petit Galleries,
Paris, 1911*

The Gaston Le Roy Collection

From M. Paul Rosenberg, Paris



CATALOGUE NUMBER TEN

CATALOGUE NUMBER ELEVEN

PORTRAIT OF A MAN

By FRANÇOIS ANDRÉ VINCENT

FRENCH: 1746—1816

FRANÇOIS ANDRÉ VINCENT

French: 1746—1816

11. *PORTRAIT OF A MAN*

Bust-length figure facing the observer, wearing a wide-brimmed hat, casting the large eyes and well modeled brow into shadow, a white kerchief tied at the neck, black jacket and negligently arranged surcoat. Dark background. Finely modeled head.

Signed on brim of hat, VINCENT, and dated 1784

Height, 22 inches; width, 18 inches

From Messrs. Wildenstein, Paris



CATALOGUE NUMBER ELEVEN

CATALOGUE NUMBER TWELVE

LE REPOS

By BERTHE MORISOT

FRENCH: —1895

BERTHE MORISOT

French: —1895

12. *LE REPOS*

Luminaristic impression of a fair-haired girl seated, in profile to the right, the left hand raised to her head. Wearing a streamered headdress and pale pink dress tinged with lavender. Colorful background, with vista at left of a house.

Signed at lower left, BERTHE MORISOT

Height, 29 inches; width, 23½ inches

Exhibited at the Bernheim Galleries, Paris, July, 1922

From M. Paul Rosenberg, Paris



CATALOGUE NUMBER TWELVE

CATALOGUE NUMBER THIRTEEN

LA BOUTIQUE DU VIEUX POCHE
[LA ROCHELLE]

By HENRI LE SIDANER

FRENCH: CONTEMPORARY

HENRI LE SIDANER

French: Contemporary

13. *LA BOUTIQUE DU VIEUX POCHE* [*LA ROCHELLE*]

Luminaristic impression of the corner of a picturesque thatched cottage, the golden glow of warm light shining through the casement windows. In the foreground, an arched arbor of massed roses, and to the right the slender forms of trees in deep green shadow.

Signed at lower right, LE SIDANER

Height, 32¼ inches; length, 39 inches

Exhibited at the Georges Petit Galleries, Paris, 1923

From Messrs. Wallis & Son, London



CATALOGUE NUMBER THIRTEEN

CATALOGUE NUMBER FOURTEEN

LANDSCAPE

By JULIAN RIX

AMERICAN: 1851—1903

JULIAN RIX

American: 1851—1903

14. *LANDSCAPE*

A shaded wheel-track centres the composition, flanked by two massive elms, their strong forms with sturdy arms supporting their weight of leaves and branches, and strong roots grasping the firm earth at the base of the gradually rising meadowlands. At the left is an outline of low-lying hills and small red-roofed dwellings embowered in the valley; before a turquoise-blue sky ruffled by the gray rain clouds. Finely lighted in areas by the fleeting reflections of the sun.

Signed at lower right, JULIAN RIX, and dated 1899.

Height, 35½ inches; length, 46½ inches



CATALOGUE NUMBER FOURTEEN

CATALOGUE NUMBER FIFTEEN

LANDSCAPE WITH FIGURE AND
SHEEP

By ANTON MAUVE

DUTCH: 1838—1888

ANTON MAUVE

Dutch: 1838—1888

15. *LANDSCAPE WITH FIGURE AND SHEEP*

A delightful landscape by this master, showing his characteristic rendering of sheep and a peasant. Beneath leafless trees the shepherdess is resting on her staff, while the sheep graze peacefully on the fenced and flowering grassy slope in the foreground, illumed by the reflections of a soft morning sky. The scene has a spring mood, presaging the approach of April.

Signed at lower right, A. MAUVE

Height, 38½ inches; width, 25 inches

From William Schaus, New York



CATALOGUE NUMBER FIFTEEN

CATALOGUE NUMBER SIXTEEN

LANDSCAPE WITH FIGURE

By THÉODORE ROUSSEAU

FRENCH: 1812—1867

THÉODORE ROUSSEAU

French: 1812—1867

16. *LANDSCAPE WITH FIGURE*

Autumnal tinted landscape: Centring the composition in the foreground, a turbulent stream of evanescent water, and massive boulders. Fording the stream is a blue-coated peasant carrying a pile of faggots. In the middle distance, the massed foliage of the majestic trees is rendered with this master's subtle articulation and silhouetted before a vast romantic sky. The sinking sun, golden-yellow on the horizon, sheds a luminous light to the large low-lying clouds.

Signed at lower right, TH. ROUSSEAU

Height, 23¼ inches; length, 38¼ inches



CATALOGUE NUMBER SIXTEEN

CATALOGUE NUMBER SEVENTEEN

CORNER OF THE WOOD

By JOHN [OLD] CROME

BRITISH: 1769-1821

JOHN [OLD] CROME

British: 1769—1821

17. *CORNER OF THE WOOD*

Autumnal tinted wooded landscape, with the woodcutter's path leading from the middle distance illumed by the rays of an October sun. In the foreground, bending to his task, is the woodcutter, his coat a russet-brown. Under a fine blue sky hung with lavender tinted clouds.

Panel: Height, 17½ inches; width, 13½ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER SEVENTEEN

CATALOGUE NUMBER EIGHTEEN

UNE DAME DE LA FAMILLE
DE PLAINVAL

By LOUIS TOCQUÉ

FRENCH: 1696—1772

LOUIS TOCQUÉ

French: 1696—1772

18. *UNE DAME DE LA FAMILLE DE PLAINVAL*

Half-length seated figure of a rubicund white-haired lady, wearing a lace French hood and collarette, and a dark gray wrap with loose sleeves trimmed with lace. Neutral background. The head is finely modeled in a clear light with little to no shadow by a fine rendering of values. The work possesses the charming tendency of direct and intimate portraiture.

Height, 31½ inches; width, 25½ inches

From Messrs. Wildenstein, Paris



CATALOGUE NUMBER EIGHTEEN

CATALOGUE NUMBER NINETEEN

MME. DENIS [*Niece of Voltaire*]

By CARLE VAN LOO

FRENCH: 1705—1765

CARLE VAN LOO

French: 1705—1765

19. *MME. DENIS* [*Niece of Voltaire*]

Half-length figure seated by a table, with head slightly inclined to the left, the gray hair dressed with a lace French hood, and wearing a richly embroidered shaded blue-green pompadour dress with deep lace ruffles at the elbow. She holds a book over the left arm, which is resting upon the carved and gilded table. Neutral background. Finely modeled head with clear flesh tints.

Height, 28½ inches; width, 23 inches



CATALOGUE NUMBER NINETEEN

CATALOGUE NUMBER TWENTY

MME. DE BOURBON CONTI

By CARLE VAN LOO

FRENCH: 1705—1765

CARLE VAN LOO

French: 1705—1765

20. *MME. DE BOURBON CONTI*

A romantic portrayal of the three-quarter length graceful figure with powdered and flower-dressed hair, a curl of which falls over the shoulder, and two cupidons festooning her with a garland of flowers. She wears a superbly draped and lustrous silken gown, the bodice of blue, lined with *vieux rose* silk, the ivory-tinted skirt with a shaded pale gold drapery; the textures rendered with subtle gradations of tone. Before a background of delicate blue landscape, with a vestige of feathery and blurred foliage at the left.

Height, 54 inches; width, 41 inches



CATALOGUE NUMBER TWENTY

CATALOGUE NUMBER TWENTY-ONE

MME. BLONDEL DE GAGNY

By JEAN MARC NATTIER

FRENCH: 1685—1766

JEAN MARC NATTIER

French: 1685—1766

21. *MME. BLONDEL DE GAGNY*

Three-quarter length figure facing the observer, with head slightly inclined to the left; the powdered hair drawn back from the forehead and dressed with a spray of flowers. She wears a *décolleté* diaphanous white bodice and flowing draperies of superb blue and *vieux rose* silks, entwined with naturalistic flowers. The pose of the head, the richness of color and the reproduction of textures, display the complete mastery of this painter in the use of his materials.

Height, 36¼ inches; width, 28½ inches

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER TWENTY-ONE

CATALOGUE NUMBER TWENTY-TWO

L'ODALISQUE SICILIENNE

By JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

JEAN BAPTISTE CAMILLE COROT

French: 1796—1875

22. *L'ODALISQUE SICILIENNE*

Graceful figure of a maiden of the harem, reclining upon a leopard skin, in a mystic landscape setting, the blurred outlines of the trees and their feathery foliage forming a background to her rich red bejeweled turban. She wears a *décolleté* blouse, flowered blue skirt, and red slippers. Her left arm is pillowed upon a red mantle, and she lightly holds a mandolin. At left, outlined before a vista of blue water and the atmospheric cloudy gray sky, is a domed temple and a statue.

Signed at lower left, COROT

Height, 20½ inches; length, 31½ inches

Illustrated in "*Œuvre de Corot*," by Robault, No. 2134, Vol. III, p. 293

Sold by Corot to M. Gredelue

The Zoubaloff Collection, Paris

The Hecht Collection

From M. Paul Rosenberg, Paris



CATALOGUE NUMBER TWENTY-TWO

JEAN BAPTISTE CAMILLE COROT

French: 1796—1875

22. *L'ITALIENNE SPILLENNE*

Graceful figure of a maiden of the house, reclining upon a leopard skin in a rustic landscape among the clustered oaks of the forest and their leafy foliage. She wears a blue dress, a black mantle to her right red velvet hat. Her hair is blonde. Her face is pale, her eyes are blue, and her lips are red. Her hands are clasped upon her lap, and she holds a small book. The background is a vista of blue water and the atmospheric clouds. The painting is a study of light and a study of the atmosphere. It is a study of the atmosphere and a study of the atmosphere.

Signed at lower left: COROT

Height, 20 inches; length, 30 inches

Illustrated in "Galerie des Corot" by Hubert, No. 2134, Vol. III, p. 200

Sold by auction to M. Goussier

The Zoullé collection, Paris

The H. C. Collection

From M. Paul Rosenberg, Paris



CATALOGUE NUMBER TWENTY-THREE

LE REPOS DES SALTIMBANQUES

By HONORÉ DAUMIER

FRENCH: 1808—1879

HONORÉ DAUMIER

French: 1808—1879

23. *LE REPOS DES SALTIMBANQUES*

Shaded interior with buffoons in repose. Centring the composition is a listless figure in a rich red wrap, illumed by the transitory beam of light entering from the left and reflecting to the clown seated in profile with head slightly bowed, the face thoughtful but inanimate and lined. At the left, turned from the spectator, is a third figure. A most important work of this master.

Signed at lower left, H. DAUMIER

Height, 21½ inches; length, 26 inches

Illustrated in "Honoré Daumier," by von Erich Klassowski, plate 204, page 84

The Joubert Collection

Exhibited at the Daumier Exposition, Paris, 1901

From M. Paul Rosenberg, Paris



CATALOGUE NUMBER TWENTY-THREE

HONORE DAUMIER

French: 1808—1879

23. *LE REPOS DES SALTIMBANQUES*

Shaded interior with buffoons in repose. Centering the composition is a listless figure in a rich red wrap, illumined by the temporary beam of light entering from the left and reflecting on the closed seated in profile with head slightly bowed, the two dauntless but inanimate and lined, as the left, toward from the opposite, in a dark figure. A more important work of the artist.

Signed at lower left: H. Daumier

Encre sur papier, 41 x 54 cm.

Exhibited in London, 1868, by the Earl of Devonshire, plate
104, part 13.

The Jesters' Rest

Exhibited in the Daumier Exposition, Paris, 1880.

From the collection of the Earl of Devonshire, Paris.



CATALOGUE NUMBER TWENTY-FOUR

MADONNA AND CHILD

By BARTOLOMÉ ESTÉBAN MURILLO

SPANISH: 1617-1682

BARTOLOMÉ ESTÉBAN MURILLO

Spanish: 1617—1682

24. *MADONNA AND CHILD*

Three-quarter length figure of the Virgin Mother, with large brown liquid eyes; rendered with exquisite simplicity and charm in a flickering and caressing light, holding the superbly modeled supple form of the Divine Infant standing upon her lap, Whom she partly covers with a loin-cloth. She wears a shaded aubergine tunic partly covered at the shoulders by a golden-yellow veiling, and a deep blue mantle draped across her knees. The heads are haloed in a mystic golden light and each sinuosity of contour is subtly infused with life—humanly natural yet spiritually ideal.

Height, 49 inches; width, 37 inches

Note: Portrayed with vivid naturalism and an exquisite grace in the representation of childhood.

Illustrated in August Meyer's "Klassiker der Kunst," Murillo, p. 172

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER TWENTY-FOUR

SCULPTOR DONATELO DI NINO

Spain: 1617—1682

24. MADONNA AND CHILD

Three-quarter length figure of the Virgin Mother, with large brown hair, eyes modulated with exquisite smoothness and charm in a softening and glowing light, holding the capricious, mischievous child, with the Virgin's fingers reaching out to the child's. The Virgin's robe is covered with a blue mantle, and a blue mantle (blue mantle) is draped over the child's head. The child's face is a mystic golden light, and the child's eyes are closed with life—

Height, 37 inches

Found in the collection of the artist, and is now in the

collection of the artist, and is now in the

collection of the artist, and is now in the



CATALOGUE NUMBER TWENTY-FIVE

TITUS IN AN ARMCHAIR

By REMBRANDT VAN RIJN

DUTCH: 1606—1669

REMBRANDT VAN RIJN

Dutch: 1606—1669

25. *TITUS IN AN ARMCHAIR*

Aged about nineteen years. Seated, facing the spectator, his head turned a little to the right and his chin resting on his right hand. Dark greenish gray costume with yellow sleeves and gold buttons and a small turn-over collar. A broad cap on his light brown curls. The light falls from slightly to the right on the face and hand. Dark background.

Signed on the right upon the back of the chair, half-way up, REMBRANDT F. 1660

Canvas, rounded at the top: Height, 32 inches; width, 27 inches

Illustrated and described by Wilhelm Bode in "The Complete Works of Rembrandt," Vol. VI, No. 446 [see description above]; Smith, No. 379; Dutuit, p. 48, No. 337; Wurzbach, No. 239; Michel, pp. 432-555; Waagen, "Art Treasures," III, p. 398

Royal Academy Winter Exhibition, 1899

The Collection of the Duke of Rutland, K.G., Belvoir Castle

Formerly the property of Sir Joseph Duveen

From Messrs. Wildenstein, Paris

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER TWENTY-FIVE

REMBRANDT VAN RIJN

Dutch: 1606—1669

25. *TITUS IN AN ARMCHAIR*

Aged about nineteen years. Seated, facing the spectator, his head turned a little to the right and his right hand on his right hand. Dark greenish gray costume with yellow sleeves and gold buttons and a small turn-over collar. A broad eye on his light brown curls. The light hair fringe slightly to the right on the face and hand. Dark background.

Signed in the upper left corner of the canvas: REMBRANDT 1669.

Length, 20 1/2 inches; width, 14 1/2 inches.

Published and described by W. G. R. in "The Complete Works of Rembrandt," Vol. II, No. 107 (see description above); Smith, No. 379; Dutton, No. 107; W. G. R., No. 239; Michel, pp. 421-422; "The Complete Works of Rembrandt," Vol. II, No. 107.

Royal Academy Museum, London, 1869.

The Collection of the Duke of Richmond, K.G., Richmond Castle.

Formerly the property of Sir Joseph Dore.

From M. W. G. R., Paris.

Entered in the Metropolitan Museum of Art, New York, from the collection of the Duke of Richmond, K.G., in December, 1926.



CATALOGUE NUMBER TWENTY-SIX

THE EVANGELIST

By REMBRANDT VAN RIJN

DUTCH: 1606—1669

REMBRANDT VAN RIJN

Dutch: 1606—1669

26. *THE EVANGELIST*

Seated, facing the spectator, turned slightly to the left, writing in a book that lies open before him on a desk. He has a scanty beard, and wears a brownish red underdress, and over it a dull green mantle across the left shoulder. A drapery, striped with various colors, is wound turbanwise round his head, and hangs down on his back. Under the turban he wears a white head-cloth. The bright light falls into the picture from the left.

Signed on the right near the shoulder, REMBRANDT F. 166 [the last figure is cut off].

Height, 41 inches; width, 33¼ inches

Painted about 1663. Illustrated and described by Wilhelm Bode in "The Complete Works of Rembrandt," Vol. VII, No. 525 [see description above].

Exhibited at Manchester in 1857

The Thomas Emmerson Collection, London

Mrs. Hall's Collection, London

Mr. T. Humphry Ward's Collection, London

M. Charles Sedelmeyer's Collection, Paris

Messrs. Lawrie and Co.'s Collection, London



CATALOGUE NUMBER TWENTY-SIX

REMBRANDT VAN RIJN

Dutch: 1606—1669

26. *THE EVANGELIST*

Seated, facing the spectator, turned slightly to the left, writing in a book that lies open before him on a desk. He has a scanty beard, and wears a brownish red underdress, and over it a dull green mantle across the left shoulder. A drapery, striped with various colors, is wound turbantwise round his head, and hangs down on his back. Under the surface he wears a white head-cover. The principal light falls into the picture from the left.

Seated on the right side of the painting, Rembrandt is, with the last figure, a full old man.

Height, 45 inches; width, 33 1/4 inches

Painted about 1660. The painting was acquired by Wilhelm Bode in "The Complete Works of Rembrandt," Vol. VII, No. 525 [see Rembrandt, 1904].

Belongs to the collection of the

The Prince of Orange's Collection, London

Mrs. H. H. H. Collection, London

Mr. T. Humphry Ward's Collection, London

M. Charles Sedelmeyer's Collection, Paris

Messrs. Lawrence and Co.'s Collection, London



CATALOGUE NUMBER TWENTY-SEVEN

PORTRAIT OF LODOVICO MADRUZZO

[*Nephew of Cardinal Christoforo Madruzzo,
Prince Bishop of Trento*]

By GIOVANNI BATTISTA MORONI

BRESCIAN: 1520—1578

GIOVANNI BATTISTA MORONI

Brescian: 1520—1578

27. *PORTRAIT OF LODOVICO MADRUZZO* [*Nephew of Cardinal Christoforo Madruzzo, Prince Bishop of Trento*]

Erect life-size figure, facing slightly to the right but looking to the observer, of a comparatively young man with bushy dark hair and the semblance of a beard, wearing a black velvet doublet girdled at the waist, white linen collarette, and a long black silk toga. In his right hand he carries a glove, and by his side is a finely marked hunting dog. Paneled background, hung at the left with a gold-embroidered deep green velvet drapery. A superb portrait by this master, exhibiting the synthesis and quintessence of all that is most fascinating in the art of intimate portraiture. A point of interest is the correspondence of feeling and character between the head and the hand, reflecting the refinement of the sitter.

Height, 6 feet 7½ inches; width, 3 feet 10 inches

Note: This portrait and the companion portrait were painted in what is known as Moroni's "gray" and best period.

Mentioned in "Italian Painters" by Morelli, London, 1893, Vol. II, Page 65

The Collection of Baron Valentino Salvadori, Salvadore Palace, Trento

From M. Knoedler & Co., Paris

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

[*Companion portrait to the following*]



CATALOGUE NUMBER TWENTY-SEVEN

GIOVANNI BATTISTA MORONI

Brescian: 1520—1578

25 *Portrait of Iodovico Madruzzo* [Nephew of Cardinal Constant Madruzzo, Prince Bishop of Trento]

Three Italian figures, facing slightly to the right but looking to the viewer of a comparatively young man with bushy dark hair and the semblance of a beard, wearing a black velvet doublet girdled at the waist, white hose, and a long black silk toga. In his right hand he carries a glove, and by his side is a finely marked hunting dog. Behind him is a large, bushy tree, and at the left with a richly brocaded deep green velvet drapery. A superb portrait by the master, exhibiting the synthesis and quintessence of all that is most fascinating in the art of intimate portraiture. A study of interest in the correspondence of feeling and character between the head and the hand, reflecting the refinement of the man.

Height, 1 1/2 inches; width, 7/8 inch of the head.

Note: This portrait was the only one of the master's work which he kept in his house at Mantua "per se" and not for sale.

Mentioned in *Italian Portraits in Mantua*, London, 1894, Vol. II, Page 65.

The Collection of Count Feltrino Salvadori, Salvadore Palace, Trento.

From M. Knoedler & Co., Paris.

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Gallery in December, 1926.

(Comparison pictures to the following.)



CATALOGUE NUMBER TWENTY-EIGHT

PORTRAIT OF GIAN FREDERICO
MADRUZZO [*Nephew of Cardinal Christo-
foro Madruzzo, Prince Bishop of Trento*]

GIOVANNI BATTISTA MORONI

Brescian: 1520—1578

28. *PORTRAIT OF GIAN FREDERICO MADRUZZO* [*Nephew
of Cardinal Christoforo Madruzzo, Prince Bishop of Trento*]

Erect life-size figure facing half right, the head turned toward the observer, of a youngish bearded man elegantly posed and wearing a rich costume—a golden-brown girdled jacket, over which is a fur-lined toga with large puff sleeves tightened below the elbow. At his feet is a small brown and white lap-dog. Background of a paneled wall, hung at the right with a draped crimson hanging.

Height, 6 feet 7½ inches; width, 3 feet 10½ inches

*Mentioned in "Italian Painters" by Morelli, London, 1893, Vol. II,
Page 65*

*The Collection of Baron Valentino Salvadori, Salvadore Palace,
Trento*

From M. Knoedler & Co., Paris

*Exhibited at the Metropolitan Museum of Art, New York, from
1921 until its removal to the American Art Galleries in De-
cember, 1926*

[*Companion portrait to the preceding*]



CATALOGUE NUMBER TWENTY-EIGHT

GIOVANNI BATTISTA MORONI

Erastian: 1520—1578

A. DESCARTES DE CHAN FREDERICO MADRUZZO [Nephew
of Cardinal Christophoro Madruzzo, Prince Bishop of Trento]

Then he rose, leaning back half rigid, his head turned toward the doorway. At a doorway bearded men, completely panned and wearing a red turban—a red turban—grinned back at him. One of them is a full-blooded Turk, with large gold fangs exposed below the elbow. At his feet, a small black dog with white legs, the dog of a panned man, is sniffing at a small black dog.

length of part from lower corner to part $10\frac{1}{2}$ inches



CATALOGUE NUMBER TWENTY-NINE

PORTRAIT OF A YOUNG PRINCE OF
THE "ESTE" FAMILY

By GIOVANNI BATTISTA MORONI

BRESCIAN: 1520—1578

GIOVANNI BATTISTA MORONI

Brescian: 1520—1578

29. *PORTRAIT OF A YOUNG PRINCE OF THE "ESTE" FAMILY*

Full-length figure of a boy standing with his arm resting upon the base of a marble column and holding gloves. The intelligent closely cropped head with large expressive eyes looking to the observer. He wears a white linen collarette, cuffs, a black doublet, and girdled at his waist a rapier. Slightly behind him is a sleeping dog. Before a green background. An elegant portrait portrayed with sculptural and plastic charm.

Height, 4 feet 6 inches; width, 2 feet 4½ inches

The Chantel of Lyon Collection

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOG NUMBER TWENTY-NINE

GIOVANNI BATTISTA MORONI

Brescian: 1520—1578

29. *PORTRAIT OF A YOUNG PRINCE OF THE "ESTE" FAMILY*

Full-length figure of a boy standing with his arm resting upon the base of a marble column and holding gloves. The intelligent close-cropped head with large expressive eyes looking to the observer. He wears a white low-cut tunic with a black doublet, and girdled at his waist a sword. Before him lies a sleeping dog. Before a green background. The entire picture surrounded with sculptural and plastic elements.

Height 1 1/2 feet (45 cm.)

The Count of Tessa Collection

Acquired by the Metropolitan Museum of Art, New York, from the Count of Tessa Collection in December, 1921.



CATALOGUE NUMBER THIRTY

SAINT BARBARA

By IL FRANCIA

[Francesco Raibolini]

BOLOGNESE: 1450-1517

IL FRANCIA

[Francesco Raibolini]

Bolognese: 1450—1517

30. SAINT BARBARA

Half-length serious figure of softly rounded form, with cinctured head and wearing a rich crimson tunic and finely draped blue mantle lined with a shaded green. She holds the symbols of her martyrdom, a Gothic tower and an arrow. Background of a receding landscape patterned with trees, under a cloudy blue sky.

Signed at lower left, FRANCIA, AURIFEX

Panel: Height, 25½ inches; width, 18½ inches

Note: This work is conceived much after the manner of Raphael's Umbrian period.

Painted about 1500-1501

Galleria Coccapani of Modena

Collection Pietro Foresti, de Carpi

Exposition du Centenaire de Muratori, 1872

The Benigno Crespi Collection, Milan

Photograph by Anderson, No. 3431

Reproduced by G. Lipparini in "Francesco Francia," Bergamo, 1913, p. 71

See Bryan, "Dictionary of Painters," Vol. IV, p. 184, 2d col., beginning with the word "Raibolini" [article signed: G. C. Williamson];—B. Berenson, "North Italian Painters of the Renaissance," p. 222;—G. C. Williamson, "Francesco Raibolini" [London, 1907], p. 152;—E. G. Gardner, "The Painters of the School of Ferrara," p. 216; G. Lipparini, "Francesco Francia," etc., p. 72;—J. A. Crowe and G. B. Cavalcaselle, "History of Painting in North Italy," Vol. II, p. 285

Mentioned in Baedeker and in the Guide Joanne

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY

IL FRANCIA

[Francesco Raibolini]

Bolognese: 1450—1517

30. SAINT BARBARA

Half-length serious figure of softly rounded form, with ruffled head and wearing a rich crimson inner and finely draped blue mantle lined with a shaded green. She holds the symbols of her martyrdom: a Gothic tower and an axe. Background of a moorland landscape patterned with trees, under a cloudy blue sky.

Signed at lower left, *Thomas M. Moore*

Since 1950, it changed much into the manner of Marjorie's [Tobacco pipe].

Cultura e Economia di Modene

Photograph by Anderson, No. 5431

Reproduced by G. Lipparini in "Francesco Francia," Bergamo, 1913.
p. 71

See Bryan, "Dictionary of Painters," Vol. IV, p. 184, 2d col., beginning with the word "Raibolini" [article signed: G. C. Williamson];—B. Berenson, "North Italian Painters of the Renaissance," p. 222;—G. C. Williamson, "Francesco Raibolini" [London, 1907], p. 15;—B. G. Gardner, "The Painters of the School of Ferrara," p. 10;—G. G. Gardner, "Francesco Raibolini," etc., p. 72.—J. A. Crowe and G. B. Cavalcaselle, "History of Painting in North Italy," Vol. III, p. 206.

Mentioned in Brediker and in the Guide Books.

Exhibited at the Metropolitan Museum of Art, New York, from 1923 until it was loaned to the American Art Galleries in December, 1928.



CATALOGUE NUMBER THIRTY-ONE

PORTRAIT OF A MAN

By LORENZO DI CREDI

ITALIAN 1459—1537

LORENZO DI CREDI

Italian: 1459—1537

31. *PORTRAIT OF A MAN*

Superbly modeled bust-length figure of an elderly patrician, with high forehead and slightly gray hair, looking to the observer; wearing a black *biretta* and *soutane* showing the edge of a white collar. In his hands he is holding a pottery bowl. Dark background, having at right an aperture through which is a prospect of wooded and mountainous landscape. In this work, which is almost sculptural in effect, can be discerned the latent influence of his master, Verrocchio.

Panel: Height, 23 inches; width, 15½ inches

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY-ONE

LORENZO DI CREDI

Italian: 1459—1537

11. *PORTRAIT OF A MAN*

Separate rounded bust-length figure of an elderly patrician, with high forehead and slightly gray hair, looking to the observer; wearing a black brim and mantle showing the edge of a white collar. In his hands he is holding a power book. Dark background, having at right an aperture through which is a glimpse of wooded and mountainous landscape. In the work which is almost unknown in effect, can be discerned the same influence of his master, Verrocchio.

Paint. Height, 13 inches; width, 15 1/2 inches

Exhibited at the Metropolitan Museum of Art, New York, from 1911 until its removal to the American Art Galleries in December, 1925.



CATALOGUE NUMBER THIRTY-TWO

MADONNA AND CHILD

By GIOVANNI BELLINI

VENETIAN: 1428[?]-1516

GIOVANNI BELLINI

Venetian: 1428[?]-1516

32. *MADONNA AND CHILD*

Half-length figure of the enthroned Virgin Mother, in a rich crimson tunic and hooded blue mantle turned back from the forehead and disclosing a white veiling. She holds the nude Infant Christ standing by her side, Who with vivid naturalism naïvely fondles her chin. Background of deep blue drapery, showing at either side vistas of hilly landscape. The head of the Madonna, superbly rendered with a mingling of sadness and pride that is both intellectual and severe, is a fine example of the work of this master, who ranks as the greatest painter of the Venetian fifteenth century.

Panel: Height, 20 inches; width, 14½ inches

Exhibited at the Royal Academy Exhibition of Old Masters, 1886

The Colonel Curé Collection, Badger Hall, England

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY-TWO

GIOVANNI BELLINI

Venetian: 1428[?]-1516

32. *MADONNA AND CHILD*

Half-length figure of the enthroned Virgin Mother, in a rich crimson tunic and hooded blue mantle turned back from the forehead and disclosing a white veiling. She holds the nude Infant Christ standing by her side, Who with vivid naturalism warmly fondles her chin. Background of deep blue drapery, showing on either side vistas of hills landscape. The head of the Madonna, superbly rendered with a mingling of sadness and smile, is both intellectual and severe. is a fine example of the work of this master, who ranks as the greatest painter of the Venetian fifteenth century.

Panel: Height 30 inches; width 24 1/2 inches

Exhibited at the Royal Academy Exhibition of Old Masters, 1886

The National Gallery Collection, London Hall, England

Exhibited at the Metropolitan Museum of Art, New York, from 1911 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY-THREE

VIRGIN AND CHILD WITH
POMEGRANATE

By GIANPIETRINO

[Gian Pietro Rizzi]

MILANESE: EARLY XVI CENTURY

GIANPIETRINO

[Gian Pietro Rizzi]

Milanese: Early XVI Century

33. *VIRGIN AND CHILD WITH POMEGRANATE*

Three-quarter length wistful figure of the Blessed Virgin with her gold-brown hair falling over the shoulders, wearing superb draperies of crimson and blue, contrasted with burnt-orange. She holds in her arms the nude form of the Divine Infant, clasping a pomegranate. At the left is a leafy tree, and at right shaded blue mountainous landscape. Rendered with infinite truth in a soft and luminous atmosphere of delicate gradations.

Panel: Height, 27½ inches; width, 21 inches

Collection of the painter Gaetano Chierici, de Reggio [province d'Emilie]

The Benigno Crespi Collection, Milan

Photograph by Anderson, No. 3493

Reproduced by A. Venturi in "La Galleria Crespi," etc., pl., p. 266

See A. Venturi, "La Galleria Crespi," etc., p. 266—; A. Venturi, "La Galleria Sterbini," p. 210

Mentioned in Baedeker

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY-THREE

GIANPIETRINO

[Gian Pietro Rizzi]

Milanese: Early XVI Century

33- VIRGIN AND CHILD WITH POMEGRANATE

Three-quarter length wistful figure of the Blessed Virgin with her golden-brown hair falling over the shoulders, wearing superb draperies of russet and blue, contrasted with burnt-orange. She holds on her arm the nude form of the Divine Infant, clasping a pomegranate. At the left is a leafy tree, and at right shaded blue mountain landscape. Displayed with infinite truth in a soft and powerful combination of delicate gradations.

From High Renaissance painting, 1500-1550

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

Mentioned in Daedalus

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY-FOUR
VIRGIN AND CHILD WITH BIRD
By BOCCACCIO BOCCACCINO
ITALIAN: 1460-1518

BOCCACCIO BOCCACCINO

Italian: 1460—1518

34. VIRGIN AND CHILD WITH BIRD

Three-quarter length seated figure of the Virgin Mother, wearing a girdled and bejeweled crimson tunic, white veiling and deep blue hooded mantle lined with old-gold. The semi-draped Infant Savior is seated upon her lap holding a bird. Background of shaded blue-green drapery partly covering the embrasure at left, through which is a prospect of mountainous landscape, dotted with trees and spired edifices.

Panel: Height, 32 inches; width, 24 $\frac{3}{4}$ inches

Painted about 1497, according to M. A. Venturi

The Benigno Crespi Collection, Milan

Photograph by Anderson, No. 3442

Reproduced by A. Venturi in "La Galleria Crespi," etc., pl., p. 118

See A. Venturi, "La Galleria Crespi," etc., pp. 115—; B. Berenson, "North Italian Painters of the Renaissance" [New York, 1907], p. 168;—J. A. Crowe and G. B. Cavalcaselle, "A History of Painting in North Italy," etc., Vol. III, p. 342;—U. Thieme, "Allegemeines Lexicon," etc., Vol. IV, p. 149, 2d col., beginning with the words "Boccaccio Boccaccino" [article signed: F. Malaguzzi-Valeri].

Mentioned in Baedeker

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY-FOUR

BOCCACCIO BOCCACCINO

Italian: 1460—1518

11. VIRGIN AND CHILD WITH BIRD

Three-quarter length seated figure of the Virgin Mother, wearing a gilded and bejeweled crimson mantle, white veiling and deep blue hooded mantle lined with gold. The unadorned Infant Savior is seated upon her lap holding a bird. Background of shaded blue-green drapery, with a landscape at base, through which is a glimpse of distant hills. Decorated with trees and spired buildings.

Oil on panel, 1460-1518, with 22.2 inches

Provenance: purchased by J. H. P. P. P.

Two figures from the same group.

Transferred to the Museum in 1901.

Acquired by the Museum in 1901, by purchase of the artist's estate, 1901, p. 118.

See J. P. Jones, "The Golden Age," vol. 1, pp. 103-104; B. Berenson, "Italian Painters of the Renaissance" (New York, 1901), p. 103; L. B. Clark and G. B. Cavalcavalle, "A History of Painting in North Italy," vol. I, p. 342;—
p. 343; "Italian Renaissance Painting," vol. II, p. 149,
as well as following with the artist, "Boccaccio Boccaccio"
written by J. H. P. P. P.

Monumental Sculpture

Acquired by the Metropolitan Museum of Art, New York, from
1901 and its removal to the American Art Galleries in De-
cember 1901.



CATALOGUE NUMBER THIRTY-FIVE

A HALBERDIER

By JACOPO PONTORMO

ITALIAN: 1494-1557

JACOPO PONTORMO

Italian: 1494—1557

35. *A HALBERDIER*

Three-quarter length erect youthful figure, elegantly posed with his left hand resting upon his hip and holding a halberd. He wears a fawnish-brown quilted jacket tightly girdled at the waist, with a sword, puffed sleeves and ruffled cuffs; about his neck a linked gold chain. The plumed hat and breeches are of brilliant crimson. The background of deep shaded green suggests a terrace boxed with yew.

Height, 37½ inches; width, 29 inches

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY-FIVE

CATALOGUE NUMBER THIRTY-SIX

MADONNA AND CHILD

By GIOVANNI BATTISTA TIEPOLO

ITALIAN: 1696—1770

GIOVANNI BATTISTA TIEPOLO

Italian: 1696—1770

36. *MADONNA AND CHILD*

Pleasing and graceful rendering of the Madonna, in voluminous draperies of shaded ivory, crimson and blue, holding in her arms the Infant Christ swathed in bandings of white linen and holding a cross. Neutral background.

Height, 22 $\frac{3}{4}$ inches; width, 16 $\frac{3}{4}$ inches

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY-SIX

CATALOGUE NUMBER THIRTY-SEVEN

PORTRAIT OF A LADY

By ANTOINE VESTIER

FRENCH: 1740—1825

ANTOINE VESTIER

French: 1740—1825

37. *PORTRAIT OF A LADY*

Three-quarter length graceful figure, standing in a romantic landscape setting facing the observer, with head inclined to the left; the highly coiffed, powdered hair curled and falling to the shoulders. She wears a striped ivory-tinted silken costume with a flowing girdle of shaded blue, and holds in her right hand a book.

Height, 51 inches; width, 38½ inches

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

[END OF SALE]



CATALOGUE NUMBER THIRTY-SEVEN

List of Artists Represented
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